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AUTHOR Whitehead, Jill, Ed.
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ABSTRACT

This curriculum guide provides Iowa school districts with a sequential, developmentally appropriate music education framework upon which to build music curriculum at the local level. The book is divided into seven sections including: (1) "Introduction"; (2) "Philosophical Considerations"; (3) "Essential Learnings and Program Goals"; (4) "Assessment and Evaluation"; (5) "Musical Curricular Approaches"; (6) "Other Considerations"; and (7) "Music Program Resources." A glossary of terms and appendices offer additional information. (EH)

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CREATING CURRICULUM

MARY JO BRUETT

A FRAMEWORK FOR MUSIC

IOWA DEPARTMENT OF EDUCATION
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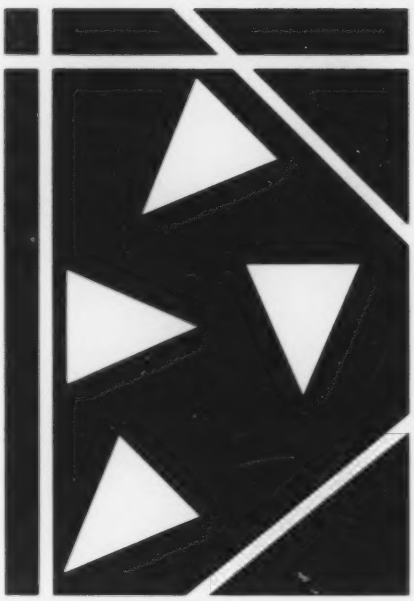
CREATING CURRICULUM:
A FRAMEWORK FOR MUSIC



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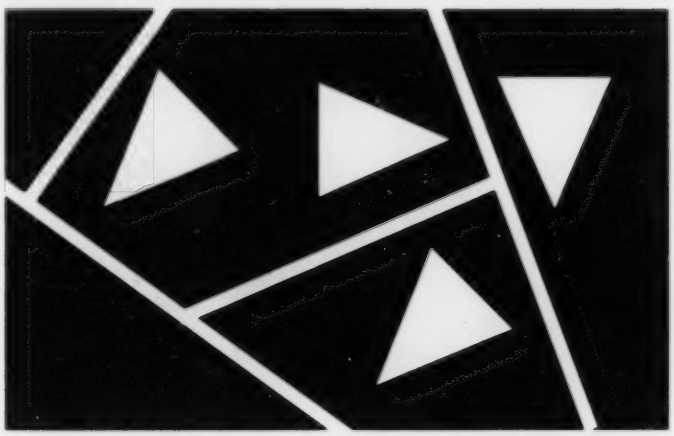

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Rhonda Taggart, Executive Director

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Acknowledgments

Writers

Gerry Kreitzer (Vocal)
Dorothy McDonald (Pre-kindergarten and Kindergarten)
Lanny Stutheit (Strings)
Judy Svengalis (General
Leonary Upham (Wind and Percussion)

Band Curriculum Reviewers

Diana Blake, Waverly-Shell Rock Junior High School
Linda Ballou, Central High School, Monticello
Robert W. Dean, University of Northern Iowa
Jim Gosnell, Cedar Falls High School
Judy Huxford, Iowa Valley Elementary School, Marengo
Dwayne Johnson, Central Middle School, Monticello

PreKindergarten/Kindergarten Reviewers

Melanie Griffith, Malcom Price Laboratory School, Cedar Falls
Gloria Kirkland, Malcom Price Laboratory School, Cedar Falls
Margaret Weiser, Senior Professor Regents Center, Iowa City

Strings Curriculum Reviewers

Charles Abplanalp, Davenport
Michael Fanelli, Price Laboratory School University of Northern Iowa
Linda Jones, Iowa City
Melissa Blum, Southeast Junior High, Iowa City
Dennis Root, Mason City High School
Kathy Schladweiler, Mason City Community Schools

General Music Reviewers

David Dix, Long Grove
Louise Frakes, Wellman
John Johnson, Windsor Schools, Des Moines
Virginia Johnson, Des Moines Public Schools
Lance Lehmberg, Sioux City
Philip Miller, Waterloo

Vocal Music Reviewers

Sandra Chapman, Fort Madison Junior High
Alan Hagen, Waverly High School
Sharon Hansen, University of Northern Iowa
Ralph Plagman, Washington High School, Cedar Rapids
Carol Tralau, Jefferson High School, Cedar Rapids
James Wright, Washington High School, Cedar Rapids

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Introduction

Purpose

he purpose of this document is to provide districts in the state of Iowa with a sequential, developmentally appropriate music education framework upon which to build music curriculum at the local level. The writers of this framework struggled to keep the organization flexible, realizing that the local district might choose to make the student results more specific through the identification of performance indicators. Local district responsibility includes identification of essential learnings for each level of instruction as well as a plan to assess that learning.

This framework is designed to provide guidance for arts specialists, classroom teachers, administrators, curriculum coordinators, school boards, and parents as they plan music curriculum, recognizing that the musically educated person is a result of a world class school system.

Organization of the Manual

The first section, **Introduction**, defines the purpose of the document in assisting music educators in Iowa, and includes this overview of the organization of the manual itself.

The section entitled **Philosophical Considerations** describes the philosophy and rationale of various music programs, the nature of learning and teaching music.

Section III, **Essential Learnings and Program Goals**, attends to the process of organizing various programs within a music curriculum and how each of the program goals relates to a music essential learning.

In section IV, **Assessment and Evaluation**, issues relating to evaluation of music programs and student assessment are addressed.

Section V, **Musical Curricular Approaches**, highlights a selection of nine approaches to music curriculum such as Orff and Suzuki.

Other Considerations, Section VI, deals with a variety of issues such as infusion areas, intefrated and interdisciplinary approaches and equity.

Section VII, **Music Program Resources**, focuses on a wide selection of resources for the music program, These are not necessarily recommended by the writers of the framework nor endorsed by the Department of Education, but are listed as possible resources that may be helpful for teachers in planning, implementing and evaluating their music program.

Philosophical Considerations

Music Education

The arts are the means by which a civilization can be measured... they are an essential part of the human experience. The are not a frill. We recommend that all students study the arts... These skills are no longer just desirable. They are essential if we are to survive together with civility and joy.

Ernest L. Boyer
High School, A Report on
Secondary Education in America

A philosophy of music education can be defined as a set of beliefs about who should be taught music, what is to be taught and how. An educational institution which values music and provides quality musical experiences for all of its learners is expressing part of its philosophy to students, parents and the community.

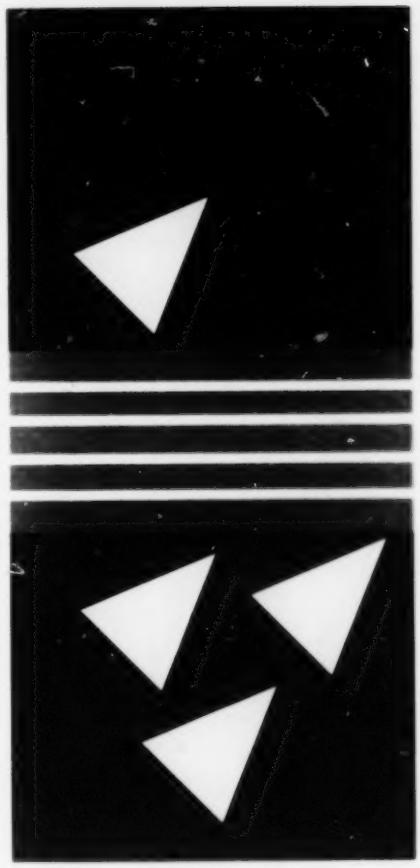
Music educators have the responsibility to provide every student with the opportunity to consume, compose, and perform the art of music. Music is worth knowing. It is a field of study with its own special body of knowledge, skills, and ways of thinking. The ability to perform, to create, and to listen to music with understanding is highly desirable and necessary for every member of society. One of the most profound symbol systems in existence, music and its language should be studied alongside verbal and mathematical symbol systems. The ability to create symbols and the obsession to use them is what makes humankind uniquely human and for this reason should be cultivated and strengthened at every opportunity. The *Council for Basic Education* unequivocally places all of the arts among the highest-priority subject matter fields.

Part of Iowa's commitment to music education rests in the belief that the arts must flourish within the school in order to help learners identify and recognize aspects of their own culture and other cultures. Music contributes to a student's awareness and respect for the global community and the spirit and heritage of many different peoples. This transfer of social traditions and folklore to younger members of our generation is an immense and exciting responsibility. The study of music helps ensure that cultural diversities and traditions will be preserved, and that each generation of adult will develop a learned perspective of the many and varied cultures present in an ever-changing world. Every student has the right to experience and explore music as a manifestation of personal heritage and the heritage of differing populations.

It is important to have diversified levels of music participation in order to provide for all students. In a competent school music program, a student can develop aural recognition, perceptual motor and higher order thinking skills, as well as contribute most actively in the enhancement of school and community. Active participation in music builds poise, self-discipline, and encourages cooperation essential for worthwhile group participation. The synthesis of these behaviors provides a framework for personal creative expression, emotional response, and simple enjoyment.

Music evokes a response in people, and through this response a learner explore physical, emotional and cognitive stimuli. Music shares with the other arts this resource that is of paramount importance to education: music is a stimulating medium for exploring the emotional and affective dimensions of experience.

Participation in music enhances self-esteem and assists in the development of the total person. With a skillful music educator as leader, students should have many opportunities to create, listen to, study and perform music. Students should be taught the skills necessary to sensitize, refine, elevate, and enlarge not only their appreciation of music, but also their whole nature, to the end that they will cherish and seek to renew the feeling induced by music.



Music study provides competence, and eventual fluency, in one of the most important communication media of the modern world. The powerful psychological impact of music on contemporary life is unquestioned. The power of music to communicate important ideas is obvious. Given this power and influence, musical competence and fluency are essential to good education.

Students of all levels of music ability (aptitude), interest in music, and general intelligence can benefit from and have a right to music education. Each school in Iowa contains students of a full range in all three areas as specified above. In the not-so-distant past, it was reasoned that only those students with high ability or interest could or should have music instruction.

Most Iowa schools have general music classes for students in grades K-7 and performance options in grades 4-12. A full range of music education is needed at all levels. Non-performance courses at the high school level should include the following: music history/theory (for the musically achieving student), and music in society (for the student who may or may not be a performer).

Students frequently enter music involvement through one route and change to very active involvement in another. For example, student A may study piano in the early years and become accomplished in vocal. Student B may play the violin very well but become increasingly interested in composition. Student C may enter as an oboe performer but move into conducting. Student D may sing in all groups in high school and decide to later move into arts management. In addition, the low achieving band student may become a high-achieving conductor or arranger, and the ordinary voice student may emerge as an outstanding teacher. All factors (intelligence, music aptitude, interest in music, access, nurturing, and physical suitability) interact in music achievement. A mentally disabled student with limited physical skills may possess a high music aptitude; likewise, an individual with high musical intelligence may have limited physical skills.

All students have the potential to achieve and gain immeasurably from music instruction. Cooperation is a frequent result as is the realization of important contributions of each individual to the process and the product. Music instruction frequently eliminates barriers of status, socio-economic class and general intelligence.

Music is an important learning area for all students. Learning to recognize the importance and value of music to one's life is advantageous to an individual. Practice of and participation in the musical arts engage the imagination, foster flexible modes of thinking, develop disciplined efforts and build self-confidence. Music education is an intellectual pursuit which requires conceptual thinking, knowledge of a unique written and aural symbol system, and ability to apply problem-solving techniques and arrive at considered decisions. Our public schools provide access to the world's rich and varied heritage, of which music is a unique part. Music education in our public schools provides present and future generations of students with the knowledge, skills and attitudes for continued learning in music and establishes a solid and permanent relationship with the musical arts as consumers, performers, and creators.

Early Childhood

The years before children enter public school are critical to their music development. The age-appropriate cognitive, psychomotor and effective skills and understandings they acquire during these years form the basis for further musical development. These skills serve young children's expressive, emotional, intellectual, social and creative needs. Music provides opportunities for them to express themselves as personalities and as members of society.

Preschool, and kindergarten music should be play-based, exploratory in nature and presented in a variety of settings. It should occur in one-on-one encounters with adults, in child-chosen individual exploratory activities, as part of the daily routine, in large-group, musically-planned activities, and as an integrated part of all areas of the curriculum. Through such experiences, children learn to sing, move freely to music, listen to many types of music, play classroom instruments, create self-satisfying music, and develop a song and listening repertoire. These experiences nature development in all domains of learning — cognitive, psychomotor and affective.

General Music

General music is essential for all students in the formative years as it serves as a springboard for all further music involvement. Students in general music are nurtured to acquire music knowledge, develop music skills and formulate attitudes toward the valuing and pursuit of music activity.

It should be a goal that, as a result of general music study, all students will seek more music as both literate performers and consumers of the music of others.

General music commonly describes the music class which exists as a balance of music learning including music singing, playing, reading, moving, creating and listening. It serves as a balanced music "diet" for all students, providing music of the past and present and of diverse cultures. Equipped with the knowledge and skills acquired, students are then prepared to seek specialized options as a performer or consumer in the school and beyond.

General music is the foundation of all music learning. Ideally, general music opportunities should continue to cycle throughout the school years for all students. As a discipline, it provides learning for the full range of music abilities, general intelligence and all levels of socio-economic status.

The existence and quality of general music instruction vitally affects the survival of music in our state and nation.

Vocal Music

As a result of instruction in vocal/choral music, students will acquire music knowledge and will develop positive attitudes toward a variety of music in their own culture and in diverse cultures of the past and present. The ultimate goal is to produce students who eagerly pursue more music as both performers and literate consumers of music of others.

Teaching the fundamentals of proper singing techniques is a process which constantly refines the student's knowledge and skills as the student and his/her voice matures. Grades 4-5 work mainly with the child's voice, grades 6-8 work primarily with changing voices, and senior high choirs work with young, changed voices. In reality, there is great overlap in vocal maturity between these areas. The biggest challenge for choral music educators is giving young voices the fundamentals to develop their vocal potential. This framework addresses these fundamentals and provides a list of six essential learnings. Though terminology and teaching methods may vary, the following program goals and essential learnings are involved at all times while developing choral and vocal skills. Each area and essential learning will be emphasized to a greater or lesser degree at various times. This framework advocates use of a sequential instructional approach as deemed appropriate by the vocal instructor focusing on the learning results that follow. This information should provide a basis from which a choral music program may expand.

String Instruments

The nature of stringed instruments demands concentrated practice and dedicated skill development by the learner. Learning to play a violin or cello is a musical experience which fulfills a variety of intellectual, personal, and social needs. The acquisition of more complex skills necessary in string playing builds on a learner's curiosity, creativity and artistic maturation. At the beginning level, participants in an elementary and middle school string program benefit in areas beyond music such as visual discrimination, reading comprehension, auditory and visual discrimination, small motor skill proficiency, spatial relationships, critical and analytical thinking skills, creative expression, and self-discipline.

String instrument playing and participating in the school orchestra provide an accessible avenue to the study of some of the masterpieces of music composition. Some of the most significant contributions to music were made through the genre of the orchestra. Just as students should write about and examine the great contributors to the literary and visual arts so should they have the opportunity to analyze and perform the music of renowned composers.

The proficient string player possesses a skill which will allow contributions to many varied performing situations: opera theatre, musical theatre, symphony orchestras, string quartets and other small ensembles, community orchestras, bands, choirs, and solo playing.

Through a comprehensive string program a student will: value competency on the instrument, take pride in the ability to perform alone and in an ensemble, develop an appreciation of the significance of the orchestra, and leave the program with an interest in continuing to play the instrument.

Wind and Percussion Instrumental Music

The wind and percussion instrumental music group, known to all as the band, is an important part of the music education curriculum in the American elementary and secondary school. Originally, the band was strictly a utilitarian group devoted to providing music for military and other public outdoor functions. Over the decades, the band has evolved to its present status primarily as a concert organization performing music written specifically for the medium. Although the utilitarian functions still linger in the form of the football marching band, jazz band, and pep band, the concert band should be the main emphasis of an educationally sound instrumental music education curriculum.

Learning to perform on a wind or percussion instrument is a musical experience which meets a variety of cognitive, psychomotor, affective, personal, and social needs for the

student. Through the sequential curricular subject of wind and percussion instrumental music, the student will develop higher-order thinking skills, self-discipline, good work habits, and cooperative learning skills. In addition, the student will learn basic music theory and history, gain an appreciation of wind and percussion literature, and will regard music as a life-long asset, using it either as a performer or literate consumer of music.

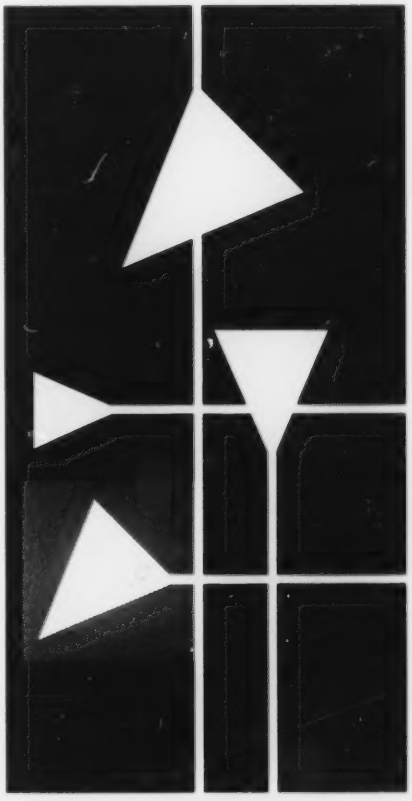
Essential Learnings and Program Goals for Music Education

Overview of Music Essential Learnings

Music is an integral part of a complete education. A fundamental goal of music education is to develop the necessary knowledge, skills and attitudes for students to use and respond to music effectively and independently throughout their lives. The musically educated person should differentiate these essential learnings:

1. Continue to pursue music in life as a consumer, performer or creator by evaluating and understanding music in relation to its setting and purpose.
2. Be aware of and recognize the value of the world's musical heritage, feeling comfortable with music in varied settings and respecting individuals' unique contributions, aspirations and values.
3. Use wisdom in applying musical skills, knowledge and attitudes in diverse settings and for varied purposes.
4. Be skillful as a consumer, performer or creator of music when using it as an avocation or vocation.
5. Be sensitive to the elements of music as they interact and contribute to its beauty and form.
6. Be skillful in understanding and using musical symbols to perform, interpret, create and respond to music.
7. Recognize the interrelatedness of the arts and other existing disciplines, while using music as a context to develop as a literate (in terms of communication, higher order thinking, learning, and technology skills), productive, culturally sensitive, citizens of the world.

In addition to these essential learnings for music education overall, specific areas of the music program have their own program goals. These are described in the sections that follows and are cross referenced to these seven essential learnings.



Program Goals for Early Childhood

Musical experiences for young children should all support the development of three major program goals. These are:

Acquires age-appropriate musical skills that will provide the foundation for future musical development as a consumer, performer or creator of music.
(Essential Learnings 1)

Becomes skillful as a consumer, performer or creator of music through progressive understanding of the elements of music.
(Essential Learnings 1, 5, 6)

Becomes aware of, enjoys and responds to many types of music.
(Essential Learnings 2)

These program goals may be further elaborated into more specific learner goals. These are listed under each of the program goals.

1. **Acquires age-appropriate musical skills that will provide the foundation for future musical development as a consumer, performer or creator of music.**
    a. Utilizes the singing voice, as distinct from the speaking voice, with progressive tunefulness and accuracy.
    b. Develops a repertoire of age-appropriate folk and composed songs.
    c. Moves freely in response to music, not necessarily "in time."
    d. Shows, through movement, awareness of musical beat, tempo, mood, style, structure.
    e. Uses classroom instruments creatively and with enjoyment.
    f. Listens attentively to music of many genres, moods, types.

2. **Becomes skillful as a consumer, performer or creator of music through progressive understanding of the elements of music.**
    a. Matches pitches, imitates patterns, and sings accurately most songs in a comfortable vocal range.
    b. Develops a repertoire of age-appropriate folk and composed songs that are sung with progresive tunefulness and accuracy.
    c. Shows through movement, instruments, and/or with age-appropriate language, awareness of musical elements such as beat, tempo (fast/slow), dynamics (loud/soft), pitch (high/low),phrases (same/different), and style (march/lullaby, etc.).
    d. Recognizes that music is one way to express emotions or ideas.
    e. Utilizes shapes, pictures and/or icons that represent musical phenomena such as pitch, duration, form, style.

f. Plans and creates original sounds/patterns on classroom instruments.
g. Listens attentively to an expanded repertoire of music.

3. **Becomes aware of and recognizes the value of the world's musical heritage, feeling comfortable with music in varied settings and respecting an individual's unique contributions, aspirations and values.**
   a. Develops a repertoire of age-appropriate folk and composed songs representing a variety of cultures and ethnic groups.
   b. Engages in individual and group music-making experiences.
   c. Recognizes music as an integral part of everyday life.
   d. Becomes acquainted with folk and traditional musical instruments by sight and sound.
   e. Listens attentively to music performed by others.

Program Goals for General Music

Literacy Development: The student understands and uses the written language of music.
(Essential Learnings 3)

Listening/Critical Reasoning Development: The student listens to music with objectivity and meaning.
(Essential Learnings 1, 2, 3, 7)

Creativity Development: The student manipulates the elements of music.
(Essential Learnings 1, 3, 5, 6)

Values Development: The student develops respect and enjoyment of music as a worthy and essential component of life for all humans.
(Essential Learnings 2, 4, 7)

Cultural Awareness Development: The student explores the place of music in human life today and in the past within a variety of cultures.
(Essential Learnings 2, 7)

Music Theory/Music History: The student experiences in-depth study of both the World music theory systems and basic World history.
(Essential Learnings 2, 7)

Performance Development: The student performs vocally and instrumentally in a classroom setting.
(Essential Learnings 2, 7)

These program goals may be further elaborated into more specific learner goals. These are listed under each of the program goals.

1. **Literacy Development:** The student understands and uses the written language of music.
   a. Begins to acquire rhythm and tonal literacy.
   b. Becomes increasingly musically literate as reflected through reading, writing, listening, performing, creating.
   c. Adds to previously acquired literacy by reinforcing and extending understandings.
   d. Extends literacy to music structure in varying cultures.

2. **Listening/Critical Reasoning Development:** The student listens to music with objectivity and meaning.
   a. Listens to music with meaning.
   b. Acquires a sense of music throughout time and place.
   c. Acquires knowledge, and skills (form, style, instruments, voices, etiquette).
   d. Listens to varying forms of music with meaning and interest.
   e. Seeks to understand the place of music in society in varying cultures.
   f. Gains ability to discuss music.

3. **Creativity Development:** The student manipulates the elements of music.
   a. Uses known elements of music to re-create and create.
   b. Uses acquired literacy to alter, re-create and create music.
   c. Gains respect of the creative process in peers and professional composers.
   d. Employs literacy and skills to alter and create music with purpose.
   e. Gains objective knowledge of varying techniques of composition (past, other cultures, 20th century, etc.).

4. **Values Development:** The student develops a respect and tolerance for music as a worthy and essential component of life for all humans.
   a. Gains a respect for all humans as music-makers and consumers withy varying abilities, tastes, achievements.
   b. Seeks more music as a result of instruction.
   c. Develops a tolerance for varying styles of music and respects the musical taste of others.
   d. Seeks more music experiences (instrumental, choirs, consumer).
   e. Acquires a sense of serious, folk, and popular music of past and present.
   f. Express thoughts about music (content and performance) in literate manner.
   g. Continues to seek performance and consumer involvement.
   h. Acquires a sense of the economics of music.

5. **Cultural Awareness Development:** The student explores the place of music in human life today and in the past within a variety of cultures.
   a. Analyzes the role of the music creator, performer, and consumer.
   b. Recognizes and respects the musical tastes of others from diverse countries, cultures and societies.

6. **Music Theory/Music History:** The student experiences in-depth study of both the World music theory system and basic World history.
   a. Uses the tools of music theory.
   b. Recognizes the contributions of various cultures to our music tradition.

7. **Performance Development:** The student performs vocally and instrumentally in a classroom setting.
   a. Performs alone and in a group.
   b. Gains confidence in performing.
   c. Continues to gain ability to perform alone and in groups.
   d. Increases confidence in abilities.
   e. Gains accuracy and meaning in performance.
   f. Gains objective appreciation of the performance of others.

Program Goals for Vocal Music

Musical Skills Development: The student develops the needed skills to produce a healthy vocal tone.
(Essential Learnings 5)

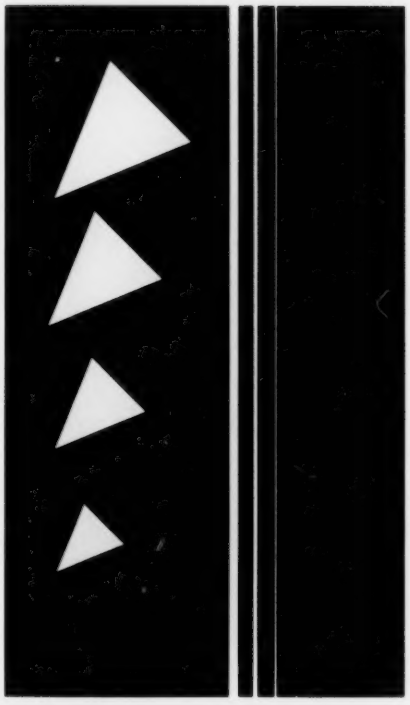
The student develops the vocal technique to sing appropriate to his/her developmental level.
(Essential Learnings 5, 6)

Musical Content Development: The student understands the elements of music theory needed to perform literature at appropriate level.
(Essential Learnings 1, 5)

The student performs literature of varying musical periods, styles, and cultures.
(Essential Learnings 2, 3, 7)

Personal Growth and Development: The student demonstrates individual growth and development through his/her participation in vocal music.
(Essential Learnings 3, 4, 7)

Community Growth and Development: The student develops a sense of community as he/she works with other students in vocal ensembles.
(Essential Learnings 2, 7)



1. **Musical Skills Development:** The student develops the needed skills to produce a healthy vocal tone.
   a. Demonstrates the essentials of posture and breathing to produce a good vocal tone.
   b. Develops a pleasing vocal sound demonstrating an open throat, relaxed jaw, lifted soft palate, and clear focused tone.
   c. Develops proper diction.
   d. Develops aural acuity.

2. **Musical Skills Development:** The student develops the vocal technique to sing appropriate to their developmental level.
   a. Develops an extended range and negotiates registers as technique level increases.
   b. Develops a relaxed and natural vibrato as he/she matures.
   c. Demonstrates a knowledge of the International Phonetic Alphabet (I.P.A.).
   d. Demonstrates skills of expressive singing.
   e. Develops a variety of vocal articulations.

3. **Musical Content Development:** The vocal student understands the elements of music theory needed to perform literature at an appropriate level.
   a. The student demonstrates a basic understanding of music theory as it relates to his/her performance.
   b. The student demonstrates a basic understanding of ensemble performance.

4. **Musical Content Development:** The student performs literature of varying musical periods, styles, and cultures.
   a. Demonstrates a basic understanding of music history as it relates to his/her performance.
   b. Develops a variety of singing styles according to selected literature.

5. **Personal Growth & Development:** The student demonstrates individual growth and development through his/her participation in vocal music.
   a. Demonstrates higher order thinking skills.
   b. Demonstrates responsibility for personal behavior and commitment.
   c. Produces a pleasing choral tone, uniformity of sound, and proper balance of parts within a group.

6. **Community Growth & Development:** The student develops a sense of community as he/she works with other students in vocal ensembles.
   a. Understands that individual improvement, accomplishments, and pursuit of excellence contributes to the improvement, accomplishments, and pursuit of excellence of the group of which he/she is a member.
   b. Understands that individual positive discipline/behavior/attitudes contributes to the discipline/behavior/attitudes of the music group of which he/she is a member.

Program Goals for String Instruments

Skills Development: The student produces, through skillful performance, a characteristic tone on the stringed instrument.
(Essential Learnings 3).

Performance Development: The student demonstrates, through skillful performance, basic elements of playing technique.
(Essential Learnings 3).

Content Development: The student recognizes, demonstrates, and describes musical terms and symbols.
(Essential Learnings 7).

Performance Development: The student demonstrates skillful performance of an appropriate part in the ensemble setting.
(Essential Learnings 2, 3).

Cultural Awareness Development: The student studies and performs literature of varying musical periods, styles, and cultures.
(Essential Learnings 2, 5, 7).

Values Development: The student values competency on a stringed instrument.
(Essential Learnings 1, 4, 6).

1. **Skills Development:** The student produces, through skillful performance, a characteristic tone on the stringed instrument.
   a. Demonstrates correct bow placement, speed and pressure.
   b. Demonstrates, with ease, a correct left hand position.
   c. Identifies a correct string sound.
   d. Produces various dynamic levels with a characteristic tone.
   e. Reacts to his or her own playing.
   f. Practices vibrato to enhance tone quality.

2. **Performance Development:** The student demonstrates, through skillful performance, basic elements of playing technique.
   a. Shows proper posture (standing/sitting).
   b. Demonstrates and explores bowing articulations.
   c. Evaluates own technique.
   d. Performs various left hand finger patterns and shifts.
   e. Studies and performs various bowing articulations.
   f. Teaches beginning players correct playing technique.

3. **Content Development:** The student recognizes, demonstrates and describes musical terms and symbols.
   a. Reads, creates, and performs rhythm patterns.
   b. Understands and performs various meters, key signatures, forms.
   c. Recognizes and expresses fingerings, bowings, and positions.
   d. Interprets and plays tempo markings and expressive terms.
   e. Composes, edits, or notates ensemble parts.

4. **Performance Development:** The student demonstrates, skillful performance of an appropriate part in the ensemble setting.
   a. Performs according to a common beat.
   b. Applies pitch and rhythmic accuracy to an ensemble.
   c. Responds to conducting gestures.
   d. Supports ensemble expressiveness, phrasing, dynamics.
   e. Develops poise, pride, and concert courtesy with an ensemble.
   f. Values practice and performance for varying audiences.

5. **Cultural Awareness Development:** The student studies and performs literature of varying musical periods, styles, and cultures.
   a. Knows and identifies music and composers of differing musical periods.
   b. Values the skills developed by etudes, exercises and performing literature.
   c. Performs music from Western and non-Western cultures.
   d. Explores and performs compositions related to visual art, literature, science, history and drama.
   e. Critiques favorite composers, compositions, styles, form and arrangements.

6. **Values Development:** The student values competency on a stringed instrument.
   a. Creates melodies, accompaniments, etudes, and exercises.
   b. Listens selectively to live and recorded string performances.
   c. Generates and maintains an individual and group practice schedule.
   d. Shows a consistently well-maintained instrument.
   e. Experiences success in solo, small group, and ensemble playing.
   f. Seeks opportunities to use acquired string skills in other disciplines and in the community.

Program Goals for Wind and Percussion Instrumental Music

Skills Development: The student develops the needed skills to perform his/her choice of instrument with appropriate tone production/quality.
(Essential Learnings 4, 6).

The student develops technique adequate to perform literature appropriate to his/her grade level.
(Essential Learnings 4, 6)

Content Development: The student understands the musical content needed to perform literature appropriate at each grade level and in developing music appreciation as a life-long asset.
(Essential Learnings 1, 3, 4, 5, 7).

Personal Growth and Development: The student demonstrates personal growth and development through his/her participation in wind/percussion instrumental music.
(Essential Learnings 1, 4, 6, 7).

Community Growth and Development: The student demonstrates unity and pride as he/she works with other students in wind/percussion instrumental music group(s).
(Essential Learnings 9, 10).

1. **Musical Skills Development:** The wind instrument student develops the needed skills to perform his/her choice of instrument with appropriate tone production/quality.
   a. Demonstrates an air system adequate to perform on his/her instrument.
   b. Demonstrates the appropriate embouchure to perform on his/her instrument.
   c. Demonstrates the appropriate head and hand positions to perform his/her instrument properly.
   d. Demonstrates the appropriate articulations while performing on his/her instrument.

2. **Musical Skills Development:** The wind instrument student develops the technique adequate to perform literature appropriate to his/her grade level.
   a. Demonstrates adequate finger/tongue coordination as technique level increases in fluency.
   b. Demonstrates adequate finger dexterity as technique level increases in fluency.
   c. Demonstrates proper tone production as technique level increases in fluency.
   d. Demonstrates adequate endurance as technique level increases in fluency.
   e. Demonstrates proper use of vibrato (if appropriate to instrument and grade level).

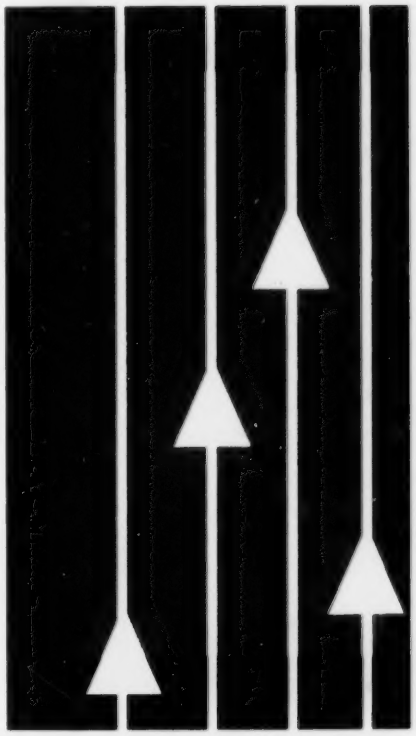
3. **Musical Skills Development:** The percussion student develops the needed skills to perform percussion instruments with appropriate tone production/quality.
   a. Demonstrates the grip and stroking required to perform percussion instruments.
   b. Demonstrates the characteristic tone quality when performing on each of the percussion instruments.

4. **Musical Skills Development:** The percussion student develops technique adequate to perform literature appropriate to his/her grade level.
   a. Demonstrates dexterity as technique level increases in fluency.
   b. Demonstrates proper tone production as technique level increases in fluency.
   c. Demonstrates necessary concentration and organizational skills when using multiple percussion instruments in a given composition and as technique level increases in fluency.

5. **Musical Content Development:** The wind/percussion student understands the musical content needed to perform literature appropriate at each grade level and in developing music appreciation as a life-long asset.
   a. Demonstrates a basic understanding of music theory as it relates to his/her performance.
   b. Demonstrates a basic understanding of aesthetic elements of music as it relates to his/her performance.
   c. Demonstrates a basic understanding of appropriate ensemble performance.

6. **Personal Growth and Development:** The student demonstrates personal growth and development through his/her participation in wind/percussion instrumental music.
   a. Demonstrates higher-order thinking skills such as concentration on all factors required to perform the instrument correctly, listening to and analyzing own and group's performance and determining appropriate action to correct identified errors.
   b. Demonstrates creativity in ways such as interpreting the aesthetic elements of a composition in his/her performance.
   c. Demonstrates responsibility for personal behavior and commitments such as care and maintenance of instrument and materials and personal pursuit of excellence in performance.
   d. Demonstrates a basic understanding of music history as it relates to his/her performance such as knowledge and ability to auditorily identify music of the various civilizations and exposure to music of major composers.

7. **Community Growth and Development:** The student demonstrates unity and pride as he/she works with other students in wind/percussion instrumental music group(s).
   a. Understands, as demonstrated by his/her actions, that individual improvement, accomplishments, and pursuit of excellence contribute to the improvement, accomplishments, and pursuit of excellence of the music group of which he/she is a member.
   b. Understands, as demonstrated by his/her actions, that individual positive discipline/behavior/attitudes contribute to the discipline/behavior/ attitudes of the music group of which he/she is a member.



Assessment and Evaluation

Overview

One of the most critical and difficult issues presently facing educators is the issue of assessment and evaluation. Education and community institutions require schools to provide evidence that learning is taking place in the music program. If assessment and evaluation are to serve as valuable tools that measure and promote learner growth, they will require considerable attention. A major emphasis of education, including education in music, is on results for learners. In contemporary education, educators and learners work together to select instructional strategies appropriate to the desired outcomes. Planners must be certain that assessment and evaluation instruments are formulated and directed toward these outcomes. Contemporary learning theory suggests that assessment and evaluation should be closely aligned with desired learner outcomes. It is therefore important that any assessment and evaluation plan should provide a variety of forms and approaches to assessing and evaluating student achievement. The choice of assessment and evaluation methods should be based upon the desired results and the level of learner development.

The methods of assessment may vary but the goals of assessment remain constant. Most educators would agree that assessment should:

1. Capitalize on the actual work of the classroom.
2. Enhance educator and learner involvement in evaluation.
3. Meet some of the accountability concerns of the district.

It is important to note that assessment and evaluation differ in important ways. *Assessment* is defined as the process of gathering information for the purposes of:

1. Reflecting on past accomplishments or appraising a situation.
2. Determining action.
3. Evaluating progress.

Assessment and evaluation differ in that, while assessment does not determine value, *evaluation* does. *Evaluation* is defined as the process of placing a value upon assessed information. Before the curriculum planner can select among alternative methods of assessment and evaluation, he or she must answer the following questions:

1. Who or what is being assessed? Learners, educators, and/or programs may be the subject of assessment. Since a number of effective educator assessment and evaluation procedures are already in use, attention will be focused upon learners and programs.
2. Why or what is the purpose of the assessment? Purposes of assessment and evaluation could be:
   a. Instructional (formative, learner self-assessment, etc.).
   b. Policy-related (situation changes in classroom, curriculum development or modification, program development, etc.).
   c. Evaluative (summative, exit and entrance examinations, grading, performance comparisons, learning results measurement, etc.).
   d. Informational (reporting to parent or board, advocacy for program, etc.).
3. Who will receive and respond to the results? It is important to determine ahead of time who will receive the results of the assessment. Necessary documentation and reporting processes vary with the methods. Information and responses can be directed to:
   a. Those directly involved in instruction (learners, music educators, etc.).
   b. Policymakers (administrators, school boards).
   c. Other educators (general education, other music educators, curriculum directors).
   d. Outside agencies (colleges, Department of Education, other schools, etc.).

Assessing Student Learning

The processes of learner assessment are *...rooted principally in instructional programs, not apart from them, and as such benefit learners as they inform teachers* (Berger, 1991). Assessment of learners should involve the mastery of ongoing processes rather than just the possession of information. Therefore, the forms and methods of assessment must be as varied as the instructional l processes. Selection of an assessment method should be based upon:

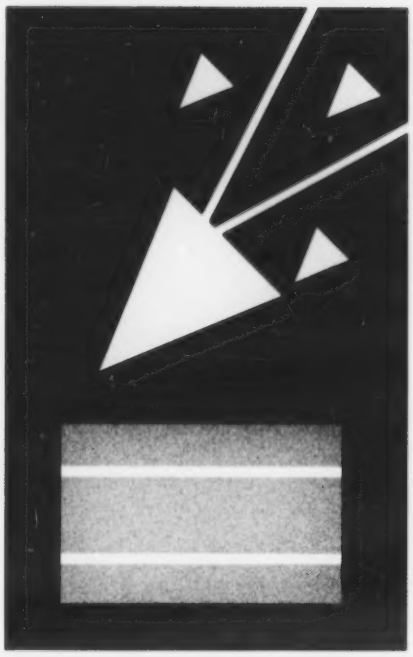
1. Goals and essential learnings of the process.
2. Type of learning.
3. Setting, classroom conditions.
4. Types of learner (level of experience, learning style, etc.).
5. Purposes, (formative/instructional, summative/evaluative, etc.).

Alternative Assessment Processes for Music Instruction

Alternative assessment processes may be formal (pre-planned) or informal (spontaneous). Examples of alternative assessment methods include the following:

1. ***Observations*** — Observations can consist of anecdotal records, written notes of happenings, or observations of behavior changes.
2. ***Checklists*** — Checklists can consist of objective or skill lists that note specific behaviors.
3. ***Rating Scales*** — Scales are numerical systems that require a judgement of some quality.
4. ***Project or Product.*** The project may be long or short term, authentic presentation or application of learning or research.
5. ***Educator Surveys.*** Surveys should assess strengths and weakness of instruction.
6. ***Tests.*** Tests may include pre and post tests, performance, or paper and pencil instruments.
7. ***Oral Presentations.*** Presentations may be made to educators or to a class and may be reflective or personal.
8. ***Interviews.*** Interviews may be conducted between learners, or between educator and learner.
9. ***Critiques.*** Critiques should include group/individual discussions, and may require written responses.
10. ***Writing.*** Writing samples might consist of journals, personal descriptions of ideas, processes and products.
11. ***Visual Identification.*** Visual identification refers to identification of slides, reproductions, or other visual aids, by means of oral and written responses.
12. ***Questions and Inventories.*** Inventories might be conducted by means of participation charts, peer appraisals, or other self-reporting techniques.
13. ***Self-Evaluation.*** Self-evaluation can be conducted by means of learner self-reports (oral or written), learner check lists, inventories, etc.
14. ***Peer Assessment.*** Peer assessment involves peer conferences and group critiques.
15. ***Performances.*** Performances may be individual or group, and might consist of performance recorded by means of video, audio, or computers.
16. ***Small Group Projects.*** Group projects may be either individual or cooperative, or might be completed by means of peer interaction.
17. ***Portfolios.*** Portfolios can be visual or written, processfolios or final portfolios, and sequential or cumulative.

Program Evaluation



If music education is to maintain a place in the school curriculum its value must be visible to administrators, parents, students, and the public. Assessment remains a primary means to demonstrate the value of a program. However, music education professionals should also employ program assessment and program evaluation as tools for promoting growth and development. Music programs cannot be evaluated simply or easily. However, there are some general rules for excellence. These rules can serve as guidelines. These same rules can be used as a beginning point for assessing a district or school music program. Elsewhere this curriculum framework suggests program goals and essential learnings. Clarity of goals is one of the first points of assessment. Along with a clear curriculum and program goals, curriculum planners must define a process for evaluating the music program. They can build a logical sequence through proper planning and careful use of the steps of assessment and evaluation.

Purposes of Program Evaluation

Program evaluation can be both internal and external.

Internal: (used by educators and supervisors directly involved with the implementation of the program).

1. Establishing and/or alternating program goals.
2. Planning in-services.
3. Evaluating effectiveness of curriculum and practices.
4. Directing internal decisions on changes in curriculum and practices.
5. Validating program goals and practices

External: (used by administrators, parents, public, outside agencies).

1. Validating program goals and practices.
2. Advocating excellence with decision-makers.
3. Evaluating effectiveness of curriculum and practices.
4. Evaluating compliance with state standards.
5. Disseminating information on effectiveness, needs, and proposed changes.

Prevailing themes with music education evaluation include the importance of assessing and evaluating the *process* of education rather than merely the *final product or result.* Music educators propose that evaluation should consist of description, interpretation and judgments of the situation being evaluated. Through the above mentioned forms of assessment the evaluators can gather data, review and interpret the results, evaluate the program situation, direct needed change and validate success.

Evaluative Standards

As the planning team develops essential learnings and methods of assessment, it must also develop standards for achieving those results. Judgments about the level of success or the quality of a performance/product must correlate closely with the specific results being assessed. Standards that form the basis for these judgments depend on performance variables such as:

1. District, state, and national curriculum and program goals.
2. Developmental levels.
3. Previous performance levels.
4. Learner experiences and abilities.
5. Lesson criteria and strategies.
6. Others.

Like the curriculum developer, the educator of the specific program at the local level must decide what standards best fit the needs and abilities of the learners.

Music Curricular Approaches

The past few decades have seen a number of methodologies and curricular models. All have distinct features by which they often are identified, but all have one common goal: to enable children to learn about music effectively and efficiently. A few are described below. In the quest for excellence in music instruction, these models deserve teachers' attention, study and analysis.

Montessori and the Prepared Environment. Maria Montessori (1870-1952) was an Italian physician and educator who began to formulate her educational theory while working with children with disabilities. Subsequently, she became interested in the education of children without disabilities. In 1907, she opened the first of her schools for children from 2 1/2 to 6 years of age - the Casa del Bambini.

The curriculum in these schools evolved from Montessori's philosophy that the best education is one that puts the learner in control of his/her learning. Furthermore, Montessori believed that "things," rather than persons, were the best teachers. Her approach to curriculum, therefore, was to prepare an environment containing materials that were self-teaching and could be self-administered. Included were musical materials. These materials were created to help children learn to listen attentively, move rhythmically, sing for self-satisfaction, play simple bell and percussion instruments and interpret musical notation.

Attentive listening was encouraged by games and exercises involving matching and ordering (e.g. from loud to soft) sounds produced by various sound cylinders containing materials such as flour, salt or pebbles. A higher order of matching ordering - involving musical pitches - was required

in exercises involving a series of small mushroom-shaped bells invented by a colleague of Montessori. Dummy keyboards and staff boards with discs representing notes helped the children associate symbols with sounds. Wooden rods of relative lengths represent "long" and "short" rhythmic sounds.

Instruction in rhythmic movement occurred in exercises to develop good balance and freedom of movement. Moving to music, the children became aware of beat, tempo, dynamics, form and structure. Occurring throughout the day, the children chose to participate or not.

Although Montessori schools are found throughout the United States, the Montessori music curriculum is seldom present in American public schools. The model that this educator developed, however, is worth our attention, for it reminds us that "learning about music" occurs in many settings other than traditional classrooms where the music specialists directs all activities.

The Dalcroze Method. In the early years of the 20th century, a Swiss musician, Jaque Dalcroze (1865-1950), introduced a music curricular model which was based on the premise of "learning by doing" and which became known primarily because of its attention to rhythmic movement. Although the complete curricular model emphasizes three musical skill areas - rhythmic movement, solfege and improvisation - it is the rhythmic movement component, called eurhythmics, that has received the most attention. The goal of eurhythmic instruction is to train young children to respond to and express through physical movement basic musical concepts - melody, rhythm, dynamics, harmony, form, style.

Beginning with exercises derived from the rhythms of ordinary life activities, children learn specific movements associated with specific musical phenomena - dynamic levels, song structure and form, meter, etc. - which become progressively more complex.

The musical symbols representing what is experienced through movement are presented early; the study of solfege (ear training) is begun to help students understand the theoretical aspects of the music they have experienced physically. In addition, techniques of improvisation, both through movement and exploratory keyboard experiences, are introduced.

Dalcroze regarded such preparation as necessary to the successful study of an instrument, which should occur "when the child has become capable of experiencing musical sensations, when he feels the desire to express them, and when he has learned to analyze sensations and coordinate them logically." Today the method is receiving renewed attention. It is difficult to imagine teaching young children without using movement as an instructional tool. Music **is** movement through time. Dalcroze translated this concept into a curricular model which still has its advocates today.

The Orff Approach. Carl Orff (1895-1982), a German composer and musicologist, began to formulate his philosophy of music education during the 1950's. His curricular model emphasizes a creative approach, and improvisation is an important instructional feature. To enable children with little theory background to improvise, as part of an ensemble, a structured environment is created. There is a selected inventory of musical tones with which the children work in beginning instruction. Rhythmic movement and speech activities play an important role and special instruments, invented for the system, are used.

A pentatonic tonal sequence constitutes the melodic materials for beginning instruction; rhythm is derived from chant and rhythmic speech. Rhythmic body percussion "sound gestures" accompany the tonal and rhythmic creations, that are ultimately transferred to pitched instruments - glockenspiels, xylophones and metallophones. The "creation" of musical ensembles by the students culminates most instructional experiences.

The Orff Approach has found widespread acceptance among American general music educators. While its effectiveness depends upon the creativity of the teacher, as well as the students, the philosophy underlying the approach serves to remind us that children learn as much about music by creating it themselves as by re-creating what is written on the printed page.

The Kodaly Method. Zoltan Kodaly (1882-1967) A Hungarian composer, ethnomusicologist and educator, formulated a method of music instruction which emphasizes the development of music literacy - the ability to read, write and "think" music. An important feature of the Kodaly Method is its attention to the sequential presentation of material.

Songs selected for singing instruction and melodic study are introduced according to the pitches and rhythms they contain. Songs move through a pentatonic melodic sequence; rhythms move from quarter, eighth notes and rests to more complex patterns. Singing is the basic instructional mode.

The method has brought to the attention of American music educators many little-known folk songs of excellent quality and has re-awakened attention to the importance of well-formulated objectives and sequences of instruction. In addition, it has reminded music educators that, in order to teach music effectively to children, one must "make haste slowly" and abandon the "how to amuse them today" approach.

The Manhattanville Music Curriculum Program (MMCP). Named for the college where it originated, MMCP was sponsored by the Arts and Humanities Program of the United States Office of Education during the years 1965-70. This curricular model emphasizes a creative approach to music learning, and focuses on discovery, personal exploration and musical judgement as instructional tools.

The method calls for a laboratory-type classroom where children experiment with and manipulate sound-producing materials, some environmental, some musical. They learn about music through manipulating sounds in the manner of composers, performers or conductors. They compare their ideas and creations with selected compositions by traditional and avant-garde composers. The teacher's role is one of guide, resource person, facilitator and stimulator.

Implementing this method means abandoning or, at least, altering our traditional classroom methods of music instruction. It represents a new way of looking at music teaching, and offers much food for thought for teachers seeking ways to infuse creativity in their curriculums.

Suzuki Talent Education. Shinichi Suzuki (1898-), Japanese music educator, developed Talent Education, a method of teaching stringed instruments to young children, the years following World War II. Called by its creator the "mother tongue" method, Talent Education seeks to teach music to young children in the way they learn language - through imitation, instruction and feedback from parents, adults and other children. Music reading is not involved in the beginning learning stages; Talent Education begins with role instruction according to predetermined selections of composition. Parents attend lessons with their children and supervise at-home practice. Recordings of the pieces being learned are sent home with pupils; the music lesson does not end when the child leaves the teacher's studio. Child-appropriate instructional "games," rhythmic movement, and singing, motivate young students to develop technical skills and musical playing.

Performances by Suzuki-trained students have excited admiration throughout the world. Suzuki, however, emphasized that he does not regard the development of professional musicians as his goal; rather, it is the development of musical sensitivity among all children, "whether they become politicians, scientists, business or laborers." To Suzuki, enriching young lives through music is the objective of Talent Education.

Kindermusik. A relatively new methodology designed to introduce music to young children ages 2-7. Basically a studio program, it has been adapted for early childhood centers and schools. It was formulated in Germany during the post World-War II year and was brought to this country soon after. Lorna Lutz Heyge is the American Director of Kindermusik.

Based upon Kodaly and Orff principles, Kindermusik is a structured, sequential curriculum and includes singing, moving, listening and creative activities. Children learn to interpret graphic notation and play tunes and patterns on small soprano glockenspiels. Creative instructional materials are contained in a packet for each child; they include a folder of pictures, songs, graphic notation and drawing pages; a musical games bag; an identification badge; attendance stickers; a soprano glockenspiel; and a Kindermusik tote bag.

Teachers are provided with detailed lesson guidebooks and audio cassettes of the music. Kindermusik could be considered a feeder program for instrumental study.

Gordon's Learning Theory. A recent curricular model is that developed by Edwin Gordon, author of the widely-used *Music Aptitude Profile*. Gordon's instructional method is called Learning Theory. Its objective is the development of music literacy, in a systematic and sequential manner appropriate to the developmental stage and musical aptitude of the student. To accomplish this objective, Gordon developed taxonomies of rhythmic and tonal patterns, sequenced according to difficulty, whose mastery, aurally, visually and conceptually, enable students to comprehend and interpret musical notation. When such literacy has been attained, full comprehension and appreciation of music in all its forms is possible.

Gordon's Learning Theory requires teachers to acquire new terminology for learning processes and thorough understanding of the teaching/learning process identified by the terms. For example, "audiation," the ability to "hear music in the mind" when it is not present, is a central focus of the approach and may be an unknown term to teachers. There are six sequential stages of audiation, each of which must be understood by the teacher. Other important processes are "discrimination learning" as differentiated from "inference learning," each of which includes sequential stages of instruction.

Learning Theory has been translated into curriculum in the Gordon Woods general music series, *Jump Right In*. This series contains innovative ideas and offers a wealth of songs and activities which enable teachers to successfully carry through this instructional method, which is based on psychological principles of teacher/learning applied to music instruction.

Comprehensive Musicianship. The term "Comprehensive Music" refers to an interdisciplinary approach to the teaching and learning of music. The curricular model came about as a result of a 1965 seminar held at Northwestern University, were noted theorists, historians, educators, composers and performers met to address the problem of the current "fragmented" teaching of music in colleges and universities. The objective of the seminar was to provide recommendations whereby the various areas of music study - theory, history, literature, performance - could be integrated and thus provide a more meaningful program of study.

Comprehensive musicianship has undergone considerable adaptation and development since the initial seminar. Its influence has broadened to include elementary and secondary music education. Its impact upon the teaching of secondary school performance organizations is evident by the number of published materials/articles currently available to band/orchestra/choral directors. Garofalo's *Blueprint for Band* (1973) is one such publication. At the elementary

Through the arts, we comprehend the world's finest aspirations as well as its realities.

Frances D. Fergusson, President
Vassar College

school level, the Hawaii Music Curriculum Program developed a state-wide curriculum based on the concept. Encompassing general, choral and instrumental classes, kindergarten through high school the program is presented in the form of a spiral curriculum and is divided into "zones" or "levels of sophistication" rather than grade levels.

Comprehensive musicianship continues to be an evolving concept, influencing many music teachers at many levels. In the current emphasis toward accountability in education, its influence can be positive, particularly if music performance is viewed as an opportunity for music study and school ensemble directors regard themselves as teachers as well as directors.

Other Considerations

Music for Special Needs Students

The enjoyment of music is a fundamental right of all children. For special-needs children, music also offers valuable opportunities for social, mental, intellectual and emotional development. With a basic understanding of the developmental differences unique to these children, music educators, using creativity and common sense, can adapt the musical environment so that these children can develop to their potential as consumers, performers and creators of music.

Music and Equity

Equity in music requires both opportunity and caring. The opportunity to learn music should not be limited by income, social class, gender, race, aptitude, disability or even parental interest. It should be guided by the notion that the potential to learn, benefit from, and achieve in music is inherent in every child. Schools must recognize the value of nurturing this potential in every child and consider an appropriate allocation of resources to students of limited means.

The "extras" often required to participate in a music program (special clothes, instruments, music, fees, transportation) may serve as a barrier to student involvement. The solution is complex, varies by student, and should include both parent and school.

Equity also emerges as an issue in regards to access to music programs. A rural or urban student "bussed" to school should fully share in music opportunities. Considerations may include scheduling and financial concerns.

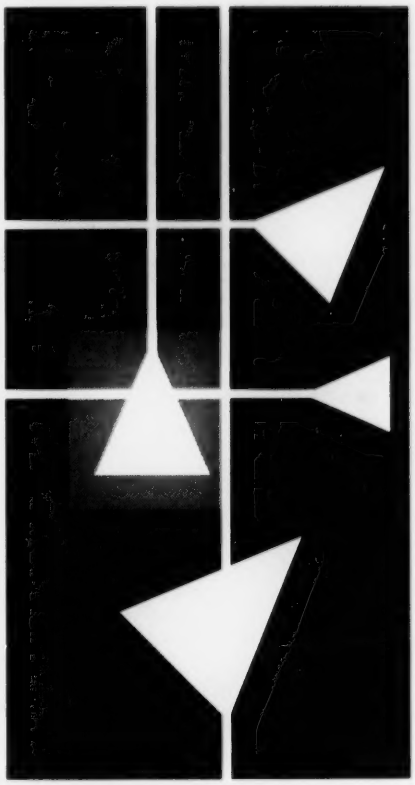
Music in the Middle School

The Middle School concept can accommodate music programs of substance. Many schools converting from Junior High to Middle School structuring in the last two to three years are adopting a middle school framework for all areas except music. Band, orchestra and chorus are being given daily rehearsals within the school day. Schools that adopted a middle school philosophy prior to that time have returned to the traditional scheduling of performing ensembles only to a limited degree.

The administration's understanding of the value of music in a comprehensive education and teacher/principal communication are essential to the success or failure of music in the middle school. In nature, band, orchestra, and chorus, like other academic courses, must be taught in a sequential, comprehensive manner by full-time professionally competent instructors.

One issue to be addressed at the middle level is the inclusion of music in the total education program for students. Some middle level approaches do not include the music program and teacher in planning, curricular design, or instructional strategies. Instead music, like art and physical education, becomes the place where students are placed while teams of educators are planning the education program. Music teachers and music programs need to be part of the total program for the benefit of students.

Scheduling should occur at times of minimal conflict and amid conditions which enable students to progress musically as well as technically. The current flexible, instructional middle school program may lead to students moving in and out of music programs, thereby losing the ability to develop acquired, sequential skills necessary to make progress in music. A middle school concept that is supportive and flexible will allow for the maintenance of a viable program of instrumental and choral music.



Integrated and Interdisciplinary Approaches

Music education in the schools should build partnerships among art, theatre, and dance educators as collaborators in the arts. Likewise, the school music program should seek to involve many resources within the school serving as a complement and a supplement to other disciplines. Significant elements of a child's education are primary in music: reading comprehension, understanding and using symbols in many contexts, exercising problem solving skills, counting and using fractions, ratios and other highly cognitive skills.

Curriculum Integration Areas

The incorporation of across-curriculum concepts and skills is a responsibility music educators share with their colleagues in other disciplines.

The Iowa Department of Education mandates (in 670—12.5(256) Education Program) the following six areas be infused into all curricular areas:

1. Career Education 12.5(7)
2. Multicultural, Nonsexist Education 12.5(8)
3. Technology 12.5 (10)
4. Higher Order Thinking Skills 12.5(16)
5. Learning Skills 12.5(16)
6. Communication Skills 12.5(16)

These six areas represent the attitudes, knowledges, and skills that teachers in all disciplines share responsibility for teaching in order to develop students who are literate, productive, culturally sensitive, citizens of the world.

How a local district chooses to document infusion is a local district decision. However, in the area of multicultural, nonsexist, every curricular program should include in its document all five multicultural, nonsexist goals with accompanying objectives. An illustration of one way of infusing concepts and skills for music follows:

1. Career Education 12.5(7)

- Show some interest in various types of music in their own lives. (K-5)
- Begin to develop a positive self-concept. (K-5)
- Continue using music as a means for personal expression. (6-8)
- Continue to nurture a positive self-concept through music. (6-8)

  Appreciate the vocational opportunities that exist through an exploration of careers related to music. (9-12)
- Demonstrate positive attitudes towards music performances, creation, and consumption, including one's own and others'. (9-12)
- Further develop a positive self-concept through music. (9-12)

2. Communication Skills 12.5(16)

Use language, both oral and written, to respond to music. (K-12)

- Listen attentively to many types of recorded music. (K-5)
- Begin to recognize the function and purpose of music in society. (6-8)
- Defend choices of music according to its purpose or function. (9-12)

3. Higher Order Thinking Skills 12.5(16)

- Associate certain types of music with specific situations and purposes. (K-5)
- Continue using individual standards for making musical choices. (6-8)
- Begin justifying preferences for music, performers, and composers based on individual standards. (6-8)
- Choose music of various styles for specific purposes. (9-12)
- •• Combine the expressive elements of music through describing, performing, and creating. (11-12)

4. Learning Skills 12.5(16)

- Listen attentively to many types of recorded music. (K-5)
- Participate in musical activities outside of school time in a meaningful way. (6-8)
- Participate in music outside of school time. (9-12)

Identify individual goals in lessons. (5-12)
Practice power thinking techniques to enhance performance skills. (5-12)

5. Multicultural/Nonsexist Education 12.5(8)

(Goal: Recognize U.S. and world diversity.)

- Recognize and respect the musical tastes of others from diverse backgrounds.

(Goal: Understand self and others as cultural beings acting within a cultural context.)
Understand similarities in the functions of music in different cultures.

(Goal: Understand how group membership helps determine values, attitudes, and behaviors.)
Identify specific influences of culture and gender on music styles.

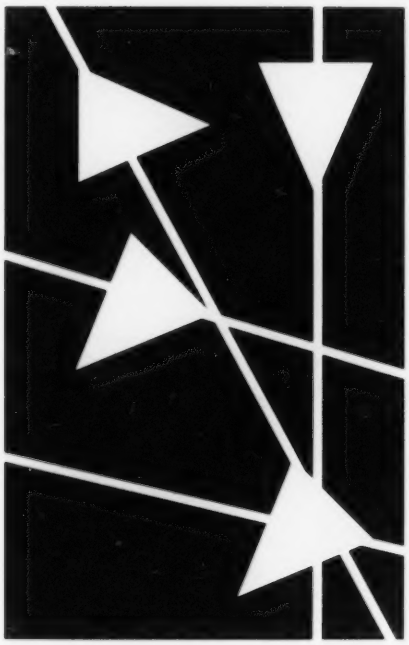
(Goal: Understand the dynamics of discrimination, bias, prejudice and stereotyping.)
Understand that no individual or group is inherently superior or inferior.

(Goal: Demonstrate skills for effective social action and interaction between racial, ethnic, sex, cultural and ability groups.)
Extend own cross-cultural experiences and understandings.

6. Technology 12.5(10)

Explore music history through various media (films, videos, laser videos, computers, etc.) (K-12)
Rehearse music drills with the computer. (5-12)
Use the computer to perform electronic music. (5-12)
Use the computer to compose music. (9-12)

- from "Attitudes" Matrix in Iowa's *A Guide to Curriculum Development in the Arts*, M11-M12.
- •• from Wisconsin's *A Guide to Curriculum Planning in Music Education* (1986).



The Music Specialist and the Classroom Teachers: Cooperation in Equitable Music Education

Instruction in music can best be provided by music specialists with the assistance of classroom teachers who create an atmosphere favorable to music. The skill and knowledge possessed by specially trained teachers is important in teaching the structure of music, the appropriate use of the voice, accurate pitch discrimination, creativity in music, and the use of music notation in performing instrumental and vocal music. The music specialist should work cooperatively with the classroom teacher in seeking relationships between music and other disciplines. A music specialist is imperative in the school to ensure that learning is achieved with success, and that students with diverse learning styles receive an appropriate experience in the equitable arts education program.

Music and Technology

Information technology is an expanding and dynamic area that increasingly impacts all levels of society. The use of computers, video, and other electronic musical systems to enhance the music curriculum provides schools with both opportunities and responsibilities in educating students.

To utilize these opportunities the music curriculum should integrate the tools of technology throughout the K-12 instructional process. To meet its responsibilities the music staff and students should have ongoing opportunities to acquire knowledge, skills, and experiences in the use of micro-computers, CD-Rom, audio recording equipment, and other interactive technology.

Because of the continuing and rapid changes in information technology, music staff should have regular opportunities to receive training and to update the methods and resources used to realize this philosophy.

Professional Organizations

Belonging to professional organizations provides key support to the music educator. With a plethora of such organizations, the music educator must determine which organization(s) to join based on his/her needs and which organization(s) best meet(s) those needs.

When selecting an organization, issues which should be considered are:

1. Purpose of the organization.
2. Provision of assistance or mentorship among the membership.
3. Provision for continuing education of the membership.
4. Publications of the organization.
5. Provision of educational opportunities for members' students: such as large group honor festivals, solo and ensemble festivals, etc.
6. Support for research of issues important to the organization and its membership.

Music Program Resources

The Music Educators National Conference, the national professional organization of music educators, has published a number of books, booklets and monographs to assist music teachers in planning, developing, and evaluating curricula. Curricular guides are available as well as resource materials for special areas of teaching. Brief descriptions of materials relevant to curriculum development are presented in the following paragraphs.

The School Music Program: Description and Standards (1986). This valuable resource contains descriptions of quality music programs, pre-kindergarten through high school, against which laypersons and professionals can compare programs in their local schools.

What Works: Instructional Strategies for Music Education (1989). This summary of research-based teaching strategies for upper elementary and high school music educators helps teachers plan what to teach and how to present it in general music, instrumental and choral classes.

Teaching General Music: A Course of Study (1991). This text provides a framework for music teachers' use in developing their own general music curriculums, preschool through high school. It lists program goals, course objectives and suggested procedures for achieving the objectives for each level and course of study.

Teaching Choral Music: A Course of Study (1991). The music concept framework contains guidelines for sequential instruction, model lessons and recommendations for effective choral education, grades 4-12.

Teaching Stringed Instruments: A Course of Study (1991). This 32-page booklet provides a curricular model for developing a course of study for stringed music, elementary through high school. Course objectives, scope and sequence information and recommended teaching strategies are included, as well as resources for further study.

Teaching Wind and Percussion Instruments: A Course of Study (1991). This is an overview of a comprehensive band program. It lists specific skills and performance expectations at various levels of study. Sample activities and materials for teaching skills and concepts are introduced.

National Standards for Music Education (1994). The National Standards for Music Education were published by MENC in 1994. These voluntary standards reflect what children should know and be able to do in music by the time they graduate from high school. The standards were developed by educators, parents, musicians, and many others across the nation.

A series of booklets, under the general title *TIPS*, has been published by the MENC to provide ideas and strategies for instruction in selected areas. The following curriculum-related titles are available:

TIPS: Establishing a String and Orchestra Program
TIPS: Teaching Music to Special Learners
TIPS: Music Activities in Early Childhood
TIPS: Getting Started With Elementary School Music
TIPS: Technology for Music Educators
TIPS: Discipline in the Music Classroom

An additional series of booklets addresses current issues in music education and offers practical suggestions for enriching curricula.

Promising Practices: Prekindergarten Music Education
Promising Practices: High School General Music
Synthesizers in the Elementary Music Curriculum
Creativity in the Music Classroom: Best of ME
Multicultural Perspectives in Music Education

All MENC publications are available from the Music Educators National Conference, 1902 Association Drive, Reston, VA 22091-1597. A complete catalog of publications is available upon request.

Glossary

Alternative assessment. A type of assessment which uses multiple methods, representing different strands of evidence. Alternative assessment allows for breadth and variety of strategies and procedures. Examples of alternative assessment methods include observations, interviews, performance samples, products, tests, checklists, and portfolios.

Assessment. The process of gathering information for the purpose of a) reflecting on past accomplishments or appraising a situation, b) determining action, and/or c) evaluating progress. An assessment does not have to be judged.

At-risk learner. Any learner who is identified as at-risk of: a) not meeting the goals of the educational program established by the district, b) not completing a high school education, or c) not becoming a productive worker. At-risk learners include, but are not limited to, those individuals identified as: dropouts, potential dropouts, teenage parents, drug users, drug abusers, low academic achievers, abused and homeless children, youth offenders, economically deprived, minorities, culturally deprived (rural isolated), culturally different, those with sudden negative changes in performance due to environmental or physical trauma and those with language barriers, gender barriers and disabilities.

Authentic assessment (or authentic presentation.) An assessment task that meets the following criteria: a) likely to be encountered in the same form by the learner as a citizen or consumer; b) requires judgment, plans, and strategies; c) focuses on the big ideas of content area; d) calls for sustained and in-depth inquiry; and e) is thought-provoking. **Note:** Sometimes the terms alternative and authentic assessment are interchanged with slight variations in definition. However, we will use the above interpretations for clarity within this document.

Conditions. Factors that are present in the environment that may be expected to affect the variable to be measured or examined.

Critiques. Discussion designed to elicit responses to objects or performances. These responses can be oral or written and may be completed in large or small groups.

Criteria referenced. An assessment process that leads to a judgement or decision when achievement is measured against a standard, rule, or test.

Curriculum. The whole body of courses and broad range of learning experiences offered in an education institution.

Data. Learner behaviors or products to be used for assessment or evaluation of learner outcomes.

Documentation. Data collection and review (data can be planned for and acquired in many ways).

Enabling. Structures, methods and strategies that serve to promote independent learning skills.

Limited English proficient (LEP). Refers to a student who has a language background other than English, and his or her proficiency in English is such that the probability of the student's academic success in an English-only classroom is below that of an academically-successful peer with an English language background.

Evaluation. The process of placing a value upon assessed information.

Evidence. Documentation, data.

Formative assessment. A type of assessment concerned with gathering information during the design, development, or process of a program with the goal of improving the program before it is completed. Within a lesson, formative assessment is used to modify and improve learning.

Framework. A systematic approach to the development of curriculum at all levels of instruction.

Gifted and talented learner. Any learner who, by virtue of outstanding abilities, is capable of high performance. This learner demonstrates achievement and/or potential ability in any of the following areas, singly or in combination; a) general intellectual ability, b) specific academic aptitude, c) creative or productive thinking, d) leadership ability, e) visual and performing arts, and f) psychomotor ability.

Holistic. An approach to sequence that focuses on the whole before considering different parts or details.

Infusion. A curriculum component that is introduced in all subjects and at all levels.

Interdisciplinary. The bridge connecting various disciplines within the total curriculum.

Knowledge-based differences. Differences in learning abilities that are due to differences in prior knowledge and experience of the content to be learned.

Peer evaluation. Learners within the same grade level or classroom evaluate fellow learners on selected criteria. Classroom and group critiques are a form of peer evaluation.

Performance samples. Tangible documents or artifacts that demonstrate learner accomplishments.

Portfolio. A collection of evidence that monitors growth of the learner's knowledge, skills, and evolving understandings. Traditionally, portfolios contained a collection of an artist's best work. However, the type of portfolio which is most valuable for the purposes of assessing and evaluating learner growth and for facilitating further learning contains evidence of process, including notes, detailed studies, reflective writings, etc.

Position. A rationale for action related to a particular issue.

Process-related differences. Differences in learning abilities that are due to differences in how new information is applied to the learning task.

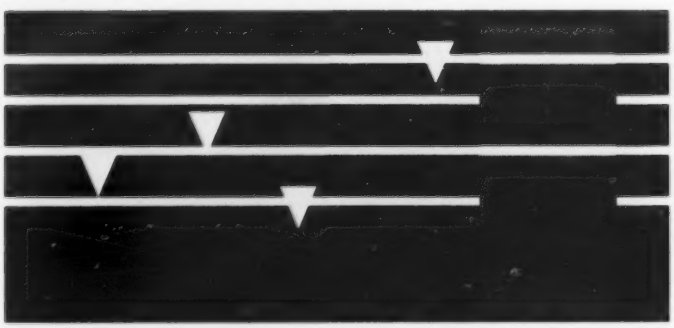
Observations. Information gathered or noted in everyday work with learners.

Special Education. Programs designed for children who are handicapped in obtaining an education because of physical (including visual), mental, communication (including speech and hearing), and learning disabilities or who are behaviorally disordered.

Summative evaluation. A type of evaluation which describes judgments about the merits of an already completed program/procedure/product. The evaluation of any assessment documentation can be open to interpretation, rather than definitively scored. Different people can form somewhat different judgments about the data. The evaluation will still be valid if an ensuing debate or discussion is grounded in shared processes and information.

Learner self-assessment and self-evaluation. Learners are asked to appraise their own work relative to selected criteria.

Tests. Instruments designed to assess the skills/process learned by the learner during instruction. The focus is on individual performance measured against a standard, criterion, or group.



Appendices

Appendices

General References

The following list of resources will help the music teacher plan appropriate and meaningful musical experiences for all students.

Andress, B. (1980). *Music Experiences in Early Childhood.* New York: Holt, Rinehart and Winston.

Boardman, E., and Andress, B. (1981). *The Music Book: Teacher's Reference Book, Grade K.* New York: Holt, Rinehart and Winston.

Bredekamp, S. (ed.). (1986). *Developmentally Appropriate Practice.* Washington, DC: National Association for the Education of Young Children.

McDonald, D.T. and Simons, G.M. (1989). *Musical Growth and Development; Birth Through Six.* New York: Shirmer Books, a Division of Macmillan, Inc.

Music Educators National Conference (1994). *National Standards for Music Education.* Reston, VA: MENC.

Music Educators National Conference (1986). *The School Music Program: Descriptions and Standards* (2nd edition). Reston, VA: MENC.

Nye, V. (1983). *Music for Young Children* (3rd Ed.). Dubuque, IA: Wm.C. Brown Co.

Following are resources which emphasize music as an integral part of the core curriculum.

Boyer, Ernest, *High School* (1993). New York: Harper & Row.

Glenn, Karl, "Reshaping a Philosophy for Music Education," *Music Educators Journal,* May, 1991, Reston, VA: Music Educators National Conference.

Mazzacane, Mary S. (1984). *Music Education Through Puppetry,* Hamden, CT, Keynote Publishing.

Model Learner Outcomes for Music Education (1990). Minnesota Department of Education, "The Musical Brain," *U.S. News and World Report,* June 6, 1990, pp. 56-62.

Young, William. (1991). *An Integrated Music Program for Elementary School,* Englewood Cliffs, NJ: Prentice Hall.

For further clarification of the infusion areas, refer to the following guides which are available in your building or through area education agencies or the Iowa Department of Education.

A Guide to Developing Communication Across the Curriculum, Iowa Department of Education, May 1989.

A Guide to Developing Higher Order Thinking Skills Across the Curriculum, Iowa Department of Education, April 1989.

A Guide to Developing Learning Across the Curriculum, Iowa Department of Education, January 1990.

A Guide to Developing Multicultural, Nonsexist Education Across the Curriculum, Iowa Department of Education, April 1989.

Guide to Infusion, Keystone Instructional Services, Keystone Area Education Agency, 1990.

Following is a list of resources available for Music Specialists.

Berger, R. (1991). *Building a School Culture of High Standards: An Educator's Perspective. Expanding Learner Assessment.* Alexandria, VA: Association for Supervision and Curriculum Development.

Bleck, E.E. and Nagel, D.A. (Eds.) (1982). *Physically Handicapped Children: A Medical Atlas for Teachers* (2nd ed.). New York: Grune and Stratton.

Brooks, Barbara H.; Huck, Ann Marie; and Jellison, Judith A., "Structuring Small Groups and Music Reinforcement to Facilitate Positive Interactions and Acceptance of Severely Handicapped Students in the Regular Music Classroom," *Journal of Research in Music Education* 32, No. 4 (Winter 1984)

Codding, P.A. (1982). *Music Therapy for Handicapped Children; Visually Impaired.* Washington, D.C.: National Association for Music Therapy.

Darrow, A.A. (1985). "Music for the Deaf." *Music Educator's Journal,* 71(6), 33-35.

Day, Barbara, *Early Childhood Education* (1988) 3rd Edition. Macmillan, New York, NY.

Dean, R.W. (Ed.) (1989). *An Administrator's Guide to Curriculum for Music Education.* Cedar Falls, IA: Educational Media Center, University of Northern Iowa.

Iowa Department of Education (1994). *Education is Iowa's Future: The State Plan for Educational Excellence in the 21st Century.* Des Moines, IA: State of Iowa.

Garofalo, Robert (1973). "Blueprint for Band." *Music Educator's Journal,* 60(3) 38-42.

Janzen, E.A. (1985). *Band Director's Survival Guide.* West Hyack, NY: Parkeer Publishing Company, Inc.

Lerner, J. (1981). *Children with Learning Disabilities* (3rd ed.). Boston: Houghton Mifflin Co.

Music Educators National Conference Task Force on Band Course of Study (1991). *Teaching wind and percussion instruments: A course of study.* Reston, VA: MENC Publication Sales.

National Commission on Music Education (1991). *Growing Up Complete: The Imperative for Music Education.* Reston, VA: Music Educators National Conference.

National Commission on Music Education (1991). *The School Music Program: Descriptions and Standards.* Reston, VA: Music Educators National Conference.

Thurmond, J.M. (1987). *Note Grouping.* Camp Hill, PA: JMT Publications.

Wisconsin Department of Education (1986). *A Guide to Curriculum Planning in Music Education.* Madison, WI: State of Wisconsin.

Young, William (1991). *An Integrated Music Program for Elementary School,* Englewood Cliffs, NJ: Prentice Hall.

The following resources can assist the music editor in utilizing the various technologies in the music curriculum.

CD-ROM, Bureau of Electronic Publishing, 141 New Road, Parsippany, NJ 07054.

Electronic Learning, Scholastic Publishers., 351 Garner Road, Monroe, GA 45050-2700.

Instruction Delivery Systems, The Magazine of Interactive Multimedia Computing, 50 Culpepper St., Warrenton, VA 22186.

Macintosh Educational Software Guide, Apple Corporation, Inc., 20330 Stevens Creek Blvd., M/S 36-AN, Cupertino, CA 95014.

New Media, Multimedia Technologies for Desktop Computer Users, 901 Mariner's Island Blvd., Suite 365, San Mateo, CA 94404.

S.M.S. Optical Company, The Educational Video Laserdisk Company, 4 Kenilworth Dr., East Northpoint, NY 11731.

The Videodisc Compendium for Education and Training. ZTEK Co., Interactive Videodiscs and CD-ROM, P.O. Box 1055, Louisville, KY 40201-1055.

Iowa Accreditation Standards for Music

The State of Iowa implements a set of standards that school districts must successfully meet in order to be accredited. Every district central office has a copy of a complete set of these standards addressing many facets of our educational system, such as staffing, curriculum, etc. The following is an excerpt and speaks directly to art, music, dance, and theatre; grades 1-12. Note that dance is part of the physical education program and theatre is a component of language arts.

Minimum Accreditation Standards for Iowa Schools

12.5 Education Program. The following education program standards shall be met by schools and school districts for accreditation with the start of the 1989-90 school year.

12.5(3) Elementary program, grades 1-6. The following areas shall be taught in grades one through six: English-language arts, social studies, mathematics, science, health, human growth and development, physical education, traffic safety, music, and visual art.

In implementing the elementary program standards, the following general curriculum definitions shall be used.

Dance

f. Physical Education. Physical education instruction shall include *movement experiences* and body mechanics; fitness activities; *rhythmic activities*; stunts and tumbling; simple games and relays; sports skills and activities; and water safety.

Music

h. Music. Music instruction shall include skills, knowledge, and attitudes and shall include singing and playing music; listening to and using music; reading and writing music; recognizing the value of the world's musical heritage; respecting individual musical aspirations and values; and preparing for consuming, performing, or composing.

Theatre

a. English-language arts. English-language arts instruction shall include the following communication processes: speaking; listening; reading; writing; viewing; and visual expression and nonverbal communication. Instruction shall incorporate language learning and creative, logical, and critical thinking. The following shall be taught: oral and written composition; communication processes and skills, including handwriting and spelling; literature; *creative dramatics;* and reading.

Visual Art

i. Visual art. Visual art instruction shall include perceiving, comprehending, and evaluating the visual world; viewing and understanding the visual arts; developing and communicating imaginative and inventive ideas; and making art.

12.5(4) Junior high programs, grades 7 and 8. The following shall be taught in grades seven and eight: English-language arts, social studies, mathematics, science, health, human growth and development, physical education, music, and visual art.

In implementing the junior high program standards, the following general curriculum definitions shall be used.

Dance

f. Physical education. Physical education shall include the physical fitness activities that increase cardiovascular endurance, muscular strength, and flexibility; sports and games; tumbling and gymnastics; *rhythms and dance;* water safety; leisure and lifetime activities.

Music

g. Music. Same definition as in subrule 12.5(3)"h" with the addition of using music as an avocation or vocation.

Theatre

a. English-language arts. Same definition as in subrule 12.5(3)"a" with the exclusion of handwriting.

Visual Art

h. Visual art. Same definition as in subrule 12.5(3)"i" with the addition of using visual arts as an avocation or vocation.

12.5(5) High school program, grades 9-12. In grades nine through twelve, a unit is a course or equivalent related components or partial units taught throughout the academic year as defined in subrule 12.5(18). The following shall be offered and taught as the minimum program: English-language arts, six units; social studies, five units; mathematics, six units as specified in subrule 12.5(5)"c"; science, five units; health, one unit; physical education, one unit, fine arts, three units; foreign language, four units; and vocational education, five units as specified in subrule 12.5(5)"i."

In implementing high school program standards, the following curriculum standards shall be used.

Dance

f. Physical education (one unit). Physical education shall include the physical fitness activities that increase cardiovascular endurance, muscular strength and flexibility; sports and games; tumbling and gymnastics; *rhythms and dance;* water safety; leisure and lifetime activities.

Theatre

A. English-language arts (six units). English-language arts instruction shall include the following communication processes: speaking; listening; reading,; writing; viewing; and visual expression and nonverbal communication. Instruction shall incorporate language learning and creative, logical, and critical thinking. The program shall encompass communication processes and skills; written composition; speech; debate; American, English, and world literature; *creative dramatics;* and journalism.

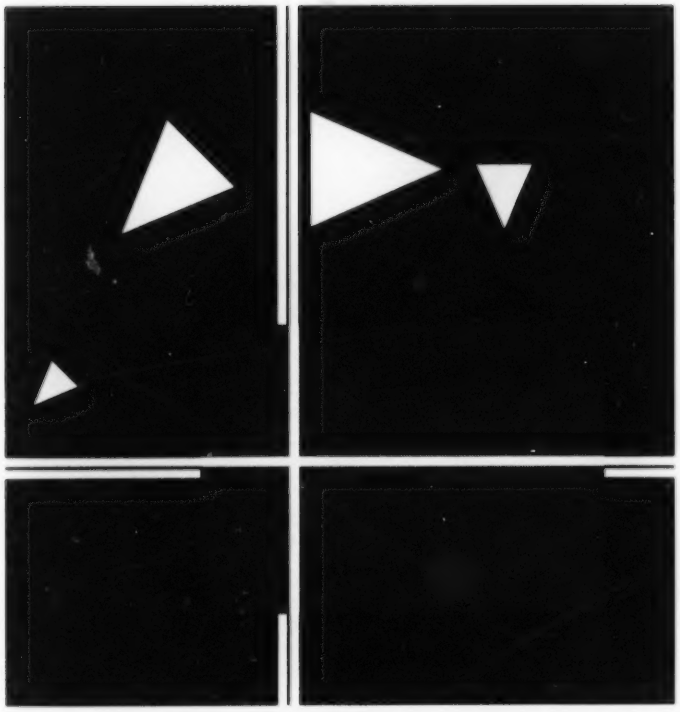
g. Fine arts (three units). Fine arts instruction shall include at least two of the following:

1. **Dance.** Dance instruction shall encompass developing basic movement skills; elementary movement concepts; study of dance forms and dance heritage; participating in dance; and evaluating dance as a creative art; and using dance as an avocation or vocation.

2. **Music.** Music instruction shall include skills, knowledge, and attitudes and the singing and playing of music; listening to and using music; reading and writing music; recognizing the value of the world's musical heritage; respecting individual musical aspirations and values; preparing for consuming, performing, or composing; and using music as an avocation or vocation.

3. **Theatre.** Theatre instruction shall encompass developing the internal and external resources used in the theatre process; creating theatre through artistic collaboration; relating theatre to its social context; forming aesthetic judgments; and using theatre as an avocation or vocation.

4. **Visual art.** Visual art instruction shall include developing concepts and values about natural and created environments; critiquing works of art; evaluating relationships between art and societies; analyzing, abstracting, and synthesizing visual forms to express ideas; making art; and using visual art as an avocation or vocation.



Framework Evaluation

Curriculum is never static. New knowledge influences what we teach. Continuous improvement s should result in the most effective and up-to-date, content-focused materials. With this in mind, we ask for your appraisal of this document. After you have had the opportunity to use the framework, please take time to complete the questionnaire below. **Rather than remove this page, please make a copy, answer the questions, and return it to the address below. THANK YOU!**

1. **What is your position?**

   ____ teacher ____ curriculum director ____ other: _____

2. **This document was used in the following areas:**

   ____ dance ____ art ____ music ____ theatre ____ other: _____

3. **For what purpose was this document used?**

   ____ to develop a curriculum guide for classroom use

   ____ for policy development in the district

   ____ for program development or improvement

   ____ other: _____

4. **Please rate the following concepts according to scale:**

	excellent — — — — — —poor				
a. Format of framework	1	2	3	4	5
b. Clarity of language	1	2	3	4	5
c. Amount of usable information	1	2	3	4	5
d. Interdisciplinary information	1	2	3	4	5
e. Content specific material	1	2	3	4	5

5. **Did you have difficulty in obtaining a copy of the framework?** ____ Yes ____ No

6. **What is missing from this document that you would like to see included in the future?**

7. **Other suggestions?** (use the back if necessary)

Return to:

Arts Consultant
Bureau of Administration, Instruction, and School Improvement
Iowa Department of Education
Grimes State Office Building
Des Moines, Iowa 50319-0146